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**CABACOV DMITRII**

**CHAMBER-INSTRUMENTAL CREATIVITY  
OF SNEJANA PÎSLARI IN THE MUSICAL CULTURE  
OF THE REPUBLIC OF MOLDOVA**

**DISSERTATION ABSTRACT FOR THE ACADEMIC TITLE OF DOCTOR OF ARTS**

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The defence will take place on December 8, 2023, at 11:00 a.m. at the meeting of the Commission for the Defence of Dissertations for the degree of Doctor of Arts of the Academy of Music, Theatre and Fine Arts (Chisinau, 87, A. Mateevici street, Auditorium 52). The dissertation and the abstract are available at the National Library of the Republic of Moldova (Chisinau, 78A, 31 August 1989 street), at the library of the Academy of Music, Theatre and Fine Arts (Chisinau, 87, A. Mateevici street, reading room), as well as on the web-pages <https://www.anacec.md/> and <http://amtap.md> .

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## MAIN POINTS OF THE STUDY

**The relevance and significance of the research topic.** Snejana Pîslari has a prominent place in the contemporary musical culture of the Republic of Moldova: she teaches music-theoretical disciplines at the Șt. Neaga Model Centre for Art Education and at the Academy of Music, Theatre and Fine Arts (AMTAP), and is engaged in extensive creative, scientific, methodological, journalistic and public activities. Among the varied achievements of this outstanding personality, the main ones are the results of her compositional work. S. Pîslari regularly presents new works to the audience, which are performed in concerts of festivals and forums, published in music collections, and rewarded with awards. The range of genres of S. Pîslari's work is wide. It includes the mono-opera *The Game of Lines* and the chamber opera *Iris* based on H. Hesse (both to a libretto by I. Matvienko), the mono-scene *Îngere palid (The Pale Angel)* based on poems by M. Eminescu, the symphonic opuses *Musisa concertata* and *Prince of Moldavia (The Lord of Moldavia)*, *Angel of the North* for string orchestra, the choral works *Glossa*, *Doina haiducului*, *Carols* and *Anthem*, the chamber-vocal cycle *Balate provenșale vechi (Old Provençal Ballads)* for voice and violin, selected romances – *Dans* on poems by N. Labiș, *De-ori trece anii (The years go by)* to a text by M. Eminescu.

A special place in S. Pîslari's creative baggage belongs to the chamber-instrumental field, including compositions for various instruments. S. Pîslari has not neglected the possibilities of string instruments, realised in the *String Quartet* as well as in the recently composed work for violin and piano *Many faces of solitude*.

A considerable number of works were composed by S. Pîslari for piano: *Variațiuni pe tema coralului „Nicht so traurig, nicht so sehr”* by J. S. Bach (*Variations on the theme of Bach's chorale „Nicht so traurig, nicht so sehr”*), a cycle of pieces *Trei portrete muzicale: Chopin, Scriabin, Rachmaninov (Three musical portraits: Chopin, Scriabin, Rachmaninov)*, the composition *Les Cantilènes*, the miniature *Sostenuto*, the suite *Trei cântece populare moldovenești: Jalea miresei, Bătuta, Sub umbra unui stejar*. They are supplemented by didactic repertoire pieces *Găgăuzeasca, M-am pornit la Chișinău, Bătuta de la Iași*; and the work for piano four hands *Pravo horo*.

The composer shows great interest in woodwind instruments. „The first swallow” in this area was *Elegie* for soprano saxophone (or clarinet) and piano. A number of compositions for various wind instruments are further born: *Marsyas flute* for flute solo, *Sainte* for two flutes, in the work *Cine merge tot pe drum* S. Pîslari combined the flute with violin, cello and vibraphone. The composition *5 Brodsky versets* is for flute, clarinet, violin and cello, *Two wings of one soul* is for clarinet and piano. *Vânătoarească (Hunting)* exists in two ensemble versions: for bassoon (or baritone saxophone) and piano, and for saxophone quartet, the piece *Incantation* for tenor saxophone and piano (a version for soprano saxophone and vibraphone). The cycle *Patru piese*

(*Four Pieces*), including *Sârba haiducilor*, *Şaer evreiesc*, *Florica de pe şes* (*Field flower*) and *La Nistru, la mărgioară* (*On the banks of the Dniester*) is intended for helder tenor and piano. The piece *Aeolian harp* is composed for vibraphone and soprano saxophone.

It follows from the above that the most indicative of S. Pîslari's compositional work in the chamber-instrumental field is music for piano and with the participation of woodwind instruments. It demonstrates the main directions of her searches, displays artistic priorities, revealing the stylistic characteristics of her work. The peculiarities of the thematic material and the principles of working with it, the specifics of the musical language and form shaping inherent in chamber-instrumental works for piano and with the participation of woodwinds reflect the composer's individuality. The searches in these spheres organically fit into the general panorama of creativity of domestic authors.

#### **Description of the situation in the thesis research area and identification of its issues.**

Despite the considerable creative achievements of S. Pîslari in the field of piano and chamber-instrumental music, it has not been sufficiently studied. To this date, several articles have been written about the composer. One of them, belonging to T. Berezovicova, presents the creative path of S. Pîslari and characterises the most significant works [16]. A. Gusarova's work is about flute works by S. Pîslari [2], and T. Coadă's articles analyse the romances of this author [3; 4]. E. Sambriş's publications speak about the personality and creativity of S. Pîslari and reveal the characteristics of the timbre dramaturgy of *Musica concertata* [12–14]. There is also the input of S. Pîslari about the role of folklore quotes in her writings at the beginning of the 21<sup>st</sup> century [11]. Information about the composer can be found in the reference book of I. Ciobanu-Suhomlin [18], in the summary monograph of E. Mironenco on composer's creativity in the Republic of Moldova at the turn of the 20<sup>th</sup>–21<sup>st</sup> century [8]. These works form some idea of S. Pîslari's creative work and represent a certain part of her composer's „portfolio”. However, no specific study dedicated to a comprehensive review of S. Pîslari's chamber-instrumental works and the definition of its role in national music has existed so far. The characteristics of thematic and form development typical of this composer's works have not been studied, genre and style preferences inherent in S. Pîslari's work have not been formulated, and the specificity of the musical language has not been revealed.

**The aim of the work** is to investigate the means of musical expressivity, compositional and dramaturgical logic and genre and stylistic features of chamber-instrumental works by S. Pîslari in the context of the composer's work of the Republic of Moldova at the turn of the 20<sup>th</sup>–21<sup>st</sup> centuries.

#### **Objectives of the study:**

– to determine the place of chamber-instrumental works of S. Pîslari of the period of 1990–2010s in the national musical culture;

- to characterise the imagery, means of expression and form principles in S. Pîslari's music for piano and chamber ensembles with woodwind instruments;
- to determine the genre and style, distinctive features of the discussed opuses;
- to reveal the role of folklore sources in the development of ideological and artistic ideas and stylistics of S. Pîslari's works;
- to disclose the peculiarities of S. Pîslari's compositional technique in chamber-instrumental works.

**The object of the study** is piano pieces and cycles of pieces, as well as chamber opuses by S. Pîslari with woodwind instruments. The chronological framework of this work is marked by a quarter of a century at the turn of the 20<sup>th</sup> and 21<sup>st</sup> centuries. The lower time frame is due to the fact that in 1991 the author's works, assessed by her as completed and independent, appeared. The upper limit of the period under consideration is determined in accordance with the need for some historical distance, which is necessary for a balanced assessment of the works created.

**The scientific novelty** of the present work consists in presenting S. Pîslari's chamber-instrumental works in the context of contemporary compositional creativity of the Republic of Moldova. For the first time, the analytical research of a number of S. Pîslari's works have been introduced to the scientific community. **Originality** is determined by a comprehensive approach, which implies a detailed analysis of S. Pîslari's music in terms of the formation of the composer's creative personality.

**The obtained results contribute to the solution of an important scientific problem**, which consists in creating an adequate representation of that part of the composer's patrimony of the Republic of Moldova, which is formed by S. Pîslari's chamber-instrumental compositions of the turn of the 20<sup>th</sup>–21<sup>st</sup> centuries, which is the basis for a reasoned comprehension of this sphere of the composer's work, its artistic value and place in the national musical culture.

**Research methodology.** At the stage of empirical development of the material, valuable information, which allowed to adjust a number of observations and conclusions, was obtained as a result of personal conversations with S. Pîslari herself, as well as with folklorists S. Badrajan and N. Slabari. In the process of theoretical understanding of S. Pîslari's work, a complex of general scientific, humanitarian and specific methods was used. The general scientific methods include the method of comparison (comparative), analysis and synthesis, induction and deduction, etc., and the method of intertextual analysis is a general humanitarian method. Among special methods of musicology, we will mention complex (comprehensive) analyses; ethnomusicological structural analysis was applied in the consideration of folklore pieces; ideas from the field of instrumental teaching methodology has been used to describe the pieces in the pedagogical programme.

**The methodological basis** of the present work was provided by musicological works of several directions:

- articles by T. Berezovicova, A. Gusarova, E. Sambriș and others on the personality of S. Pîslari and some of her works;
- studies on the evolution of genres of chamber-instrumental and piano music in the Republic of Moldova (works by I. Miliutina, E. Mironenco, L. Riaboșapca, I. Hatipova and other researchers);
- publications on the problem of „composer and folklore” (works by V. Axionov, G. Golovinsky, I. Zemțovskiy, G. Cocearova, E. Mironenco);
- folklore collections and materials on Moldovan musical folklore: wedding songs, epic genres, dance melodies (their authors are S. Badrajan, D. Blajinu, P. Stoianov, E. Florea);
- materials revealing the stylistic features of the music of F. Chopin, A. Scriabin and S. Rachmaninoff, which influenced S. Pîslari's early piano works;
- works on the problems of instrumental formation, musical intonation, genre and style (studies by E. Nazaikinsky, V. Kholopova, etc.).

**The theoretical significance of the thesis** is determined by the development of the problems of contemporary native music, which allows us to identify S. Pîslari's individual composer profile. The thesis may serve as a stimulus for further research into the work of this and other composers.

**The practical significance of the work** is determined by the possibility of using its materials in the courses of *History of National Music, Musical Forms, and Methodology of Musical Analysis* in educational institutions of the Republic of Moldova. The dissertation regulations are of interest to researchers, teachers and performers.

**The main scientific results presented for defence:**

1. musicology of the Republic of Moldova reflects the most important problems of the national chamber-instrumental art;
2. S. Pîslari's works for piano are an important part of the national pianistic pedagogical and concert repertoire;
3. S. Pîslari's chamber-instrumental compositions featuring woodwinds are indicative of contemporary music.

**Approval of the work.** The dissertation was discussed during the meetings of the commission of the AMTAP Doctoral School and recommended for defence. The research materials were reflected in the author's speeches at 19 scientific conferences, symposiums, workshops, round tables.

**Publications on the thesis topic.** The author has published 16 articles in specialised scientific editions, 7 of them - in those editions recommended by the National Agency for Quality Assurance in Education and Research, as well as 8 abstracts of reports at scientific conferences.

**Extent and structure of the study.** The structure of the work was determined on the way to achieving the goal and solving the tasks. It includes an introduction, three chapters, main conclusions and recommendations, a bibliography of 234 titles, 8 annexes; 148 pages of main text, and 71 pages of annexes.

**Keywords:** woodwind instruments, chamber-instrumental music, composers of the Republic of Moldova, miniature, musical thematicism, pedagogical repertoire, Pîslari Snejana, stylistics, folklore, piano.

## DISSERTATION CONTENT

The **introduction** formulates the relevance of the research topic, the goals and objectives of the thesis, the object of research, scientific novelty and originality, theoretical and practical significance, and contains information about the approval of the work.

**The first chapter, Methodological bases for the study of S. Pîslari's chamber-instrumental works in the musical culture of the Republic of Moldova,** consists of four sections. In **1.1. the main achievements in the field of scientific development of chamber-instrumental art of the Republic of Moldova** are revealed. I. Miliutina's role is defined as pioneering, as she was the first in musicology to present national chamber music from the position of the national style. Generalising information on the chamber instrumental works of composers from the Republic of Moldova can be found in the relevant section of the collective work *Arta muzicală din Republica Moldova. Istorie și modernitate* [15], in the textbook by N. Cozlova and S. Țircunova *Chamber Ensemble Music in the Republic of Moldova: Issues of Theory, History and Teaching Methodology* [5]. The scientific statements of these works are developed in subsequent works of national authors, the most fundamental of which is the monograph by E. Mironenco *Composer's creativity in the Republic of Moldova at the turn of 20<sup>th</sup>–21<sup>st</sup> centuries (instrumental genres, musical theatre)* [8]. In it, the musicologist examined the post-soviet compositional creativity in the Republic of Moldova (including chamber music) according to the transformation of the socio-cultural paradigm.

In recent years, scientific studies on individual spheres of chamber instrumental music have also appeared by V. Barbas, O. Vlaicu, A. Gusarova, N. Chiciuc, P. Rotaru, V. Tihoneac; articles and monographs by these authors have been published. A large number of works published in the scientific journal AMTAP are devoted to various aspects of the study of native chamber-instrumental art. Among them, the publications by V. Andrieș, N. Chiciuc, S. Cârstea, V. Melnic,

S. Muşat, N. Pînzaru, M. Serbinov on works involving woodwind instruments are of particular interest for the present study, as these instruments are actively used in S. Pîslari's works. Also valuable are the materials by S. Badrajan, M. Langa, V. Melnic, C. Paraschiv, and S. Roşca, which analyse opuses by national composers for various non-traditional compositions.

In the named musicological studies a wide range of problems is formulated and solved. On the one hand, the undoubted brightness and uncommonness of the results of the composers' artistic activity are noted, the originality and persuasiveness of the author's concepts are proved. On the other hand, there appears to be a range of questions that have yet to be answered. Both works serve as a methodological basis that allows us to see the stereophonic panorama that includes chamber music works by S. Pîslari with the participation of wind instruments.

**1.2. characterises musicological works on national piano art as a basis for the study of S. Pîslari's works for piano.** The most significant of them are related to the writing of dissertations and the publication of monographs and articles on their materials. In this regard, the studies of A. Miroşnicov, E. Kişca, L. Reaboşapca, A. Pereteatco, E. Gupalova, I. Hatipova, Iu. Troian, A. Vardanean, M. Mamalîga, I. Guzenco are indicative. In addition, local researchers have published a large number of different analytical essays on the piano culture of the Republic of Moldova: The AMTFA scientific journal *Anuar ştiinţific: muzică, teatru, arte plastice* and the scientific journal *Studiul artelor şi culturologie: istorie, teorie, practică* from 2006 to 2022 contain more than 60 articles revealing various aspects of the development of national piano music. The issues of the sonata genre are reflected in the publications of E. Mironenco, V. Melnic, N. Chiciuc, G. Cocearova, I. Hatipova, I. Ciobanu-Suhomlin. Piano pieces and cycles of miniatures are analysed in the materials of V. Mamalîga, M. Belâh, E. Gîrbu, O. Siganova, A. Andronovici-Rusu, A. Rojnoveanu. The piano art of the Republic of Moldova is also covered in numerous brochures, articles and books on the works of V. Rotaru, Z. Tcaci, Gh. Ciobanu, other national composers, on genre and style tendencies of national music, on prominent pianists-performers and teachers L. Vaverco, V. Levinzon, A. Socovnin, G. Strahilevici.

Thus, national musicology has accumulated a considerable amount of information presenting the piano art of the Republic of Moldova as a complex organised system, including composer's creativity, performance and pedagogy. S. Pîslari's works for grand piano are part of this system and therefore require detailed analysis and scientific comprehension.

Section **1.3. presents theoretical aspects of the study of the relationship between composer's creativity and folklore in native musicology.** The methodological basis in considering the problem of the composer and folklore are the works of Russian musicologists I. Zemţovschi, G. Golovinschi, G. Grigorieva and N. Şahnazarova. Musicologists from the Republic of Moldova have also made an important contribution to solving this problem. Their



research on the above question can be grouped under two headings. One of them is the studies of L. Axionova, S. Badrajan, P. Stoianov, E. Sîrghi and E. Florea, which reveal genre characteristics, musical language and principles of form formation in Moldovan traditional music. Another promising direction studies the forms of connection of composer's creativity with folklore. The first collective work of this direction in Moldova was the collection *Composer and Folklore*, published on the materials of the 1981 conference at the Union of Composers of Moldova [6]. This collection served as a starting point for subsequent scientific developments by domestic musicologists, who deepened the study of folklore itself and clarified its relationship to composer's opuses.

The issues of the relationship between composer's creativity and folklore are central in *Folklore and Composer's Creativity in Moldova* (1986). They are considered both in general theoretical terms (G. Cocearova, Y. Mironenco, T. Muzîca) and on specific examples (M. Belâh, G. Zavgorodniaia, S. Țircunova). Another collection, *Moldavian musical folklore and its realisation in composer's work* (1990) [10], contains materials related to the study of instrumentation, expressive features of folklore and its interaction with composer's work. Of particular interest in it is a voluminous theoretical article by V. Axionov, which characterises the main types of folklore use in composer's work – citation, imitation, assimilation and transformation [10, p. 155].

The collective work *Folclorul muzical din Moldova și creația componistică* (1993) [19] consists of two sections: the first, *Folclorul muzical moldovenesc* (by P. Stoianov), deals with the peculiarities of Moldovan musical folklore; the second, *Folclorul în creația componistică din Moldova*, covers the use of musical folklore in symphonic (V. Axionov), chamber-instrumental (I. Milutina), opera (G. Cuzmin) and ballet (E. Golubeva) compositions.

The last major musicological work that deals with the theoretical problem of using folklore in composer's creativity is the previously mentioned monograph by E. Mironenco *Composer's creativity in the Republic of Moldova at the turn of 20<sup>th</sup>–21<sup>st</sup> centuries*. E. Mironenco developed some points of this monograph in two articles published in the South Russian Musical Almanac [7; 9].

Section **1.4.** contains **the conclusions of Chapter 1.** They are summarised as follows.

1. In musicological literature there is a large amount of diverse information about chamber-instrumental art of the Republic of Moldova. These are monographs and articles about composers whose works have become notable phenomena in national music; works of performers who interpreted works by Moldovan authors; notes by teachers on the use of these works in the teaching process and in concert and competition practice. The issues of all these works are determined by

the specifics of musical language, style and genre, compositional and dramaturgical particularities, and performing understanding.

2. Works on domestic chamber-instrumental music reveal the formation of national traditions in the field of ensemble performance, the evolution of musical language, the principles of form and genre system of composer's work, the development of methodological principles of ensemble pedagogy. The whole body of musicological studies related to the chamber-instrumental sphere presents the personalities of composers developing genres of chamber music, reveals and substantiates their individual priorities in the choice of certain performing compositions, ideological and figurative concepts and means of musical expression. As a consequence, a voluminous and multifaceted panorama of chamber-instrumental art of the Republic of Moldova is emerging in musicology, which is considered as an area of creative experiments and promising searches for new images and means.

3. In the works on the piano art of the Republic of Moldova is formed and the composer's work for piano is evaluated as one of the most important system-forming components. The researchers demonstrate the evolution of the genres of sonata, miniature and miniature cycle, identify the composers who have made the greatest contribution to the development of the piano repertoire, and record achievements in musical language and form. As a result, the published materials on the piano music of the Republic of Moldova provide a reasoned basis for realising the place and role of S. Pîslari's compositions in it.

4. An important methodological basis of this dissertation is also the work related to the study of the persistent interest of domestic authors to folklore sources. They reveal genre features, musical language and form structure in Moldovan traditional music, and describe various forms of folklore refraction in the works of Moldovan authors.

5. There are few publications about S. Pîslari's compositional works in musical literature. The present thesis is intended to supplement the scientific understanding of the chamber-instrumental works of this composer and to eliminate the existing gaps in native musicology.

The material of the **second chapter is piano pieces and cycles of miniatures by S. Pîslari.** In **2.1.** the **piano works of the composers of the Republic of Moldova at the turn of the 20<sup>th</sup>–21<sup>st</sup> centuries** are described. The significant place belonging to piano music in the works of the composers of the Republic of Moldova at the turn of the 20<sup>th</sup>–21<sup>st</sup> centuries is easy to explain. It is defined by: a) creating works for or with the piano in higher education for composers; b) strong creative contacts between music authors and performers; c) the great role of the piano in the process of conception and modifying compositional ideas; d) the needs of creating a national pedagogical repertoire for piano; e) organising competitions for young performers and contemporary music festivals.

Compositional achievements in the field of piano music at the turn of the 20<sup>th</sup>–21<sup>st</sup> centuries in the Republic of Moldova are characterised by diversity. At that time, works for the grand piano were created by musicians whose individuality had been defined earlier: S. Buzilă, O. Negruța, P. Rivilis, V. Rotaru, Z. Tcaci, Gh. Ciobanu. A. Bojoncă, V. Burlea, O. Palymski and S. Pîslari appeared among the new creative personalities in the piano field. All of the composers mentioned above composed mainly works of small forms at that time, with large cyclical opuses appearing from time to time. In general, the piano works of the Republic of Moldova in the 1990–2010s can be characterised as the realisation of individual composer's quests in the field of miniature, cycle of miniatures and large compositions for one and two pianos. S. Pîslari's compositions became an integral part of the presented panorama.

In **2.2. the features romanticism of musical language and form in S. Pîslari's compositions for piano at the end of the 20<sup>th</sup> century** are analysed. S. Pîslari's piano miniatures of 1992–1998 are related to the period of her studies at the Conservatoire. They reflect the young composer's search for musical language and form, her desire to find her own style, and the influence of her teacher, P. Rivilis, in her attention to the structure and organics of the whole and to the accuracy of detail. During her conservatory years S. Pîslari wrote *Variațiuni pe tema coralului de J. S. Bach*, the composition *Les Cantilènes*, the piece *Sostenuto* and *Trei portrete muzicale: Chopin, Scriabin, Rachmaninov* for piano.

*Variațiuni pe tema coralului „Nicht so traurig, nicht so sehr” de J. S. Bach* (1992) is S. Pîslari's first conservatory work. The composer chose a chorale of a religious and philosophical plan for the variation transformations. The technological challenge of the composition was to create strict variations on a theme from a selected Bach primary source, using only the sounds of the chorale itself. The point of writing these variations was to work on the details of the texture components. In form, the work is a theme with nine texture variations united by a common tonality of *c-moll*, the same form, harmonic plan and melodic contours for all variations, the contrasting alternation of slower and faster sections, and, in general, the movement from simple to complex.

The work *Trei portrete muzicale: Chopin, Scriabin, Rachmaninov* (1992, second edition – 2012) combines the features of a cycle of miniatures and a programmatic romantic suite in terms of genre. The unity of the whole is due to the choice of the "portraits": all the selected musicians are Slavic Romanticism composers who combine the talents of a composer and a pianist, have a brilliant command of piano texture and an individual signature. The alternation of pieces is subordinated to the principle of contrast, which is manifested in tempo, metrorhythmic, ladotonal and other aspects of the musical texture.

*Les Cantilènes* (1993, second edition – 2012) was inspired by a poem of the same name by J. Moreas, the refinement and nostalgic sophistication with which the composer embodied in the

music. *Les Cantilènes* is resolved as a variation construction of the free Romantic type with features of concentration: these are three variations framed by the conceptions of the theme. Stylistically, the work is associated with the music of some of A. Scriabin's Preludes Op. 11. Embodying the artistic world of French poetic symbolism, which is close to her in spirit, S. Pîslari ingeniously uses the musical means of late romanticism.

The piece *Sostenuto* (1998), which completes a series of S. Pîslari's student compositions for piano, was a transcription of the romance of the same name for voice and piano, written to poems by A. Oguşevici. An expressive melody, simple harmony of the classicist-romantic type, homophonic-harmonic texture, and a positively comfortable *g-moll* tonality – all this makes the *Sostenuto* piece accessible for performance and perception, democratic in its musical language.

S. Pîslari's compositions *Variațiuni pe tema coralului de J. S. Bach*, *Les Cantilènes* and *Sostenuto*, as well as the cycle *Trei portrete musicale* demonstrate the author's youthful priorities, indicate an interest in the field of piano music of the Romantic era and testify the mastery of the genre means of the programme suite.

Section 2.3. reveals **the folklore specifics of S. Pîslari's piano works of the early 21<sup>st</sup> century**. Unlike the early piano pieces orientated towards the stylistics of late Romanticism, S. Pîslari's compositions of the early 21<sup>st</sup> century are entirely based on folklore material. They are laconic in form, simple in texture and were created for the pedagogical repertoire of children's music schools. The composer quotes folklore samples as thematic material and interprets them according to the norms of modern musical language, which is known to be characteristic of neo-folklorism.

S. Pîslari's first work built on the literal quotation of folklore was the cycle of miniatures *Trei cântece populare moldovenești* (2000). His first number *Jalea miresei* is characterised by a calm lyrical-epic character, simple musical language and clear structure, the form being resolved as a variation. As the theme of the second piece, *Bătuta*, S. Pîslari used the melody of a folk sample that she personally deciphered in 1993. The third piece, *Sub umbra unui stejar*, is original in its structure, combining a four-phase structure with variations on basso ostinato. The invariably repeated melodic-rhythmic figure in the lower voice indicates the use of repetitive technique.

During the year 2014–2015 years S. Pîslari composes several piano pieces for students of musical and art schools, which have similar thematic material and principles of its development. Pianist G. Borogan, who works in Taraclia and since 2013 has published a series of teaching repertoire books for children's music schools under the title *The Living Piano. Music in your hands*. S. Pîslari's collaboration with G. Borogan resulted in the creation and publication of the miniatures *Găgăuzeasca (Cadângea)*, *M-am pornit la Chișinău* and *Bătuta de la Iași*. These are joined by the four-handed piece *Pravo horo*.

In the presented piano miniatures of the pedagogical repertoire, S. Pîslari uses quotations of authentic folk melodies that belong to different genres of song and dance Moldovan folklore. Using them as thematic material for the pieces, the author applies a variation-variant method of development and forms simple multi-part structures close to those typical of folklore. The transformation of the monodic texture peculiar to song folklore into the polyphonic texture of a modern piano composition is based on the use of the homophonic-harmonic structure. It distinguishes between the melody in the right hand part, and the accompaniment in the left hand part. Melody is often enhanced by doubling perfect and imperfect consonances or chords, so parallel movement by triads, septaccords and their reversals predominates in voicing. Often the composer develops the melody by using harmonic or melodic figuration. The harmonic vertical is predominantly consonant, with the dominance of diatonics, the use of parallel major-minor means is noticeable. The range of tonalities used is limited to three key signatures, which is explained by the fact that the pieces are intended for beginners.

Section **2.4.** presents the **conclusions of Chapter 2**, which capture the most important ideas about the works for grand piano by S. Pîslari, allowing to create an idea about their place in the piano music of the Republic of Moldova, about the range of images, means of musical expression, ways of composer's work with the material, genre and style parameters, about the evolution of the author's piano writing.

1. S. Pîslari's compositions of 1990–2010s enter seamlessly into the vast field of native piano art of the turn of the 20<sup>th</sup>–21<sup>st</sup> centuries. At this time, apart from S. Pîslari, A. Bojoncă, S. Buzilă, V. Burlea, B. Dubosarschi, G. Cuzmin, O. Negruța, O. Palymski, P. Rivilis, V. Rotaru, Z. Tcaci, E. Fiștic, Gh. Ciobanu, L. Știrbu, etc. started composing works for piano. Their opuses belong to the genres of miniature, cycle of pieces, suite and sonata. The predominant genres are miniatures and cycles of pieces, while suites and sonatas are represented to a lesser extent. The mentioned works have a different creative destiny: some exist only formally in lists of works, and others are part of the pedagogical and concert repertoire of local and foreign pianists. Sometimes works for piano are created in connection with a certain social „demand” – in accordance with university curricula for training composers, for use in performing competitions or in the didactic process of music schools, for publication in collections of pedagogical repertoire. In a number of cases, piano opuses emerge from the author's personal creative initiative.

2. While including the piano music of S. Pîslari's in the given picture, we should note that it belongs to the genre of miniature – almost all of this composer's opuses can be defined by this concept, which corresponds to the concept of works of small form. Even the variations, which are usually regarded as large-scale structures, are represented in S. Pîslari's works as modest compositions. The reasoning behind this tendency towards miniaturism can be attributed to two

factors: in the works of the late 20<sup>th</sup> century it is the affinity to the aesthetics of Romanticism with its desire to capture the uniqueness of the moment, in later opuses it is the limited size of the pieces in accordance with the requirements of the pedagogical repertoire. In both cases S. Pîslari had specific artistic prototypes – preludes, etudes and other miniatures for piano by B. Bartok, S. Rachmaninov, A. Scriabin, F. Chopin and other composers.

3. While the piano music of S. Pîslari's is dominated by the genre of the miniature, the mastery of a more extensive musical space is achieved through the cycling. The making of cycles follows the path of simple addition – numerical increase of pieces: *Trei portrete muzicale*, *Trei cântece populare moldovenești*. The combining principle in this case is the common genre belonging to the parts of the cycle, which ensures the unity of the whole with the individual solution of each of the constituent parts.

4. The specific feature of S. Pîslari's piano music is also in the sphere of her imaginative concepts. In the composer's early opuses, the predominance of subjective lyricism is obvious, expressing feelings of longing, sadness and elegiac reflection. The circle of images of the compositions of the early 21<sup>st</sup> century is enriched with lyrical and epic themes connected with traditions, practices and rituals of folklore of different nations. S. Pîslari is fascinated by the element of folk dances that carry a huge positive charge of mass festive actions (*Bătuta*, *Găgăuzeasca*, *Pravo horo*), simple jokes and cheerful songs (*M-am pornit la Chișinău*, *Sub umbra unui stejar*). Understanding the concept and figurative content of Pîslari's piano works is always simplified by the presence of genre associations (*Bătuta*, *Găgăuzeasca*, *Pravo horo*), programme titles (*Trei portrete muzicale: Chopin, Scriabin, Rachmaninov*), and the connection with the literary source (*Sostenuto*).

5. In the sphere of musical means, S. Pîslari's early piano miniatures demonstrate adherence to classicist-romantic traditions. Thematic and tonal transformations form the basis of dramaturgical processes. Considering the lyrical way of developing the content within small forms, the main focus is on musical syntax – intonation and rhythmic detail of motifs and phrases, expressiveness of chord verticality, and validity of culminations. Regarding the appeal to folklore vocabulary in later piano compositions, the principle of variant correlation of themes within a single work and the variation method of transforming thematic material takes on special significance. The varied and precise repetition of initial thematic pulses in folklore-oriented miniatures generates not only associations with folk art. It proves to be in tune with contemporary ways of composing such as minimalism and repetitiveness.

6. The piano works by S. Pîslari analysed in this work, composed between 1990 and 2010, provide the basis for observations on the evolution of the composer's style, which can be defined as a movement from romanticism to neo-folklorism. S. Pîslari's early compositions are drawn to

emotional expressiveness, to show the spiritual world of humans, closely connected with the life, nature and folklore of the native land. The predominance of a personal tone of expression and a confidential way of revealing the content make them close to the Romantic style of R. Schumann, F. Chopin, A. Scriabin and S. Rachmaninoff. In later works, the composer turns to an objective revelation of content, using a wide genre spectrum of folk art, quoting samples of song and dance folklore.

The **third** chapter presents **S. Pîslari's chamber-instrumental opuses**. Section **3.1** characterises **solo and ensemble music involving woodwind instruments (small ensembles) in the works of composers from the Republic of Moldova from 1990–2010**. The panorama of chamber-instrumental compositions with woodwind instruments, created in the Republic of Moldova at the turn of the 20<sup>th</sup>–21<sup>st</sup> centuries, includes opuses for different compositions, both small and large, approaching orchestral ones. In the present study, the material studied is limited only to those areas in whose development S. Pîslari was involved. These are works for solo instruments and for small (up to four members) ensembles.

The field of solo works for woodwind instruments is not extensive during the period in discussion. Its significance lies in the fact that using the expressive possibilities of the "pure" sound of the wind instruments and using modern techniques of playing them, national authors enrich the repertoire of performers with original opuses. A. Bojonca, O. Negruța, S. Pîslari, Z. Tcaci and Gh. Ciobanu were involved in the formation of this area. The most significant achievements are associated with the works of Z. Tcaci and Gh. Ciobanu. S. Pîslari's composition *Marsyas flute* organically fits into this trend.

Chamber works by Moldovan authors for two or more instruments are differentiated according to the timbre peculiarities of the ensembles themselves, which can be systematised by the degree of their timbre homogeneity or contrast and divided into a) timbral diverse, or mixed, comprising instruments of different groups, b) timbral similar, consisting of instruments of the same kind, similar in the way of sound production and performance, and c) mono-timbral, formed by combining the sound of instruments of a single timbre (D. Koşmerl's classification). By number of performers they are duets, trios, quartets, etc.

The monotembre duo in the national music of the period studied is represented only by two clarinet works written by O. Negruța and the *Sainte* for two flutes written by S. Pîslari. Preferable for composers from the Republic of Moldova are timbre heterogeneous (mixed) duets, where the undoubted leader is the union of a wind instrument with piano accompaniment. Works of this type composed during the period of interest for us can be characterised as two genre varieties – concert (essentially solo) works with piano accompaniment, in which the wind instrument is the leading

part and the piano's role is reduced to accompaniment, and chamber ensemble opuses with equally important partners.

The first group includes a number of miniatures by O. Negruța, pieces by V. Simonov, V. Ciolac and E. Fiștic. These include *Elegie* for soprano saxophone (clarinet) and piano by S. Pîslari, her *Patru piese* for flute and piano and *Lângă malul Dunării* for flute and piano. The wind instrument performs the main intonation and thematic processes in the above-mentioned works, the piano part fulfils the function of accompaniment.

Duet works of the chamber type include works of two genres – sonatas and miniatures. Among the first are sonatas by O. Negruța (for clarinet and piano), V. Rotaru (for bassoon and piano) and Z. Tcaci (for oboe and piano). The number of duet miniatures for woodwinds and piano with equally important ensemble parts is much larger, these are compositions by V. Burlea, Iu. Gogu and O. Palymski. S. Pîslari's pieces *Incantation* and *Vânătoarească (Hunting)* are also in the same line. These works are distinguished by a highly developed texture and require a high level of ensemble skills from the performers. It is obvious from the above that S. Pîslari's duet opuses represent both concert and chamber varieties of mixed duets; the panorama of her works also includes a piece for mono-timbre duet.

S. Pîslari did not address the performing trio with woodwinds, represented by compositions by V. Beleaev, Iu. Gogu, D. Kitsenko, G. Cuzmin, O. Negruța, O. Palymski, V. Rotaru, M. Stârcea and I. Iachimciuc. V. Beleaev, A. Bojoncă, Iu. Gogu, D. Kitsenko, S. Pîslari, V. Rotaru and Gh. Ciobanu wrote the pieces for four instruments. In such ensembles there are only mixed and timbre homogeneous compositions. It is interesting that absolutely all instrumental quartets have programme titles, and the greatest number of them in this period belongs to S. Pîslari: these are the compositions *Cine merge tot pe drum*, *Vânătoarească*, *Serbările Moldovei*, *Pe-un picior de plai*, *Călușarii*.

Section 3.2. reveals **the particularities of musical language and form in S. Pîslari's works featuring the flute**. The appearance of the piece *Marsyas flute* in 2003 is due to Pîslari's interest in the myths of Ancient Greece, in particular the legend of the Phrygian satyr Marsyas, who was punished for daring to compete with Apollo. The work reveals a dialogic character, which is manifested in the contrasting juxtaposition of two types of melodic development: the first is characterised by the presence of leaps at wide intervals, while the second is associated with smooth, 2<sup>nd</sup> interval intonations. In the 2004 piece for two flutes *Sainte*, the image of a praying maiden overshadowed by the wing of a light angel flying by is poetically revealed. The serene composition combines features of modal and tonal thinking. In general, the music is close to the traditions of the strict style of polyphonic music of the 15<sup>th</sup>–16<sup>th</sup> centuries, primarily of the Dutch school.



The technological task of the miniature *Cine merge tot pe drum (Who is always on the road)* for flute, violin, cello and vibraphone (2008) was defined by S. Pîslari as synthesising folkloric material with the principles of minimalist composition. The composer concentrated on the expressiveness of sound itself, resulting in the use of original colourful timbre combinations. Folklore-type material is organically combined with the repetitive technique often used in contemporary music.

The cycle *Patru piese (Four Pieces)* for helder tenor / flute and piano (2009–2010) includes the miniatures *Sârba haiducilor*, *Șaer evreiesc (Jewish shaer)*, *Floristica de pe șes (Field flower)* and *La Nistru, la mărgioară (On the banks of the Dniester)*, based on Moldovan and Jewish themes that act as jazz standards. Among the expressive means of the pieces are elements of jazz and modern techniques of academic music. In *Sârba haiducilor* the image of a colourful Moldovan male dance is created by an original synthesis of folklore and blues. The intonation processes testify that the composer applied the principle of assimilation (V. Axionov) of the folk melody, which is presented in the harmonic blues „grid” with solo improvisations. The main compositional idea of the miniature is the constant repetition of the bass formula (riff) and the variation of the melody. This leads to a feeling of continuous movement on the spot, which corresponds to the main principle of repetition.

The second miniature – *Șaer evreiesc* – is perceived as a lyrical intermezzo. The piece is based on two themes: a folk melody of the same name from D. Blajinu's collection and A. Olșanețchi's Yiddish song *Mein Shtetele Belz (My Native Balti)*. The form develops the idea behind *Sârba haiducilor* – the bass riff is the backdrop for the constant renewal of the upper voices. The play *Floristica de pe șes*, refined in character, is written in a complex two-part form. Its first part assigned to the piano part and containing two themes in Baroque style, fulfils the function of an introduction, while the second movement, which is opposed to it, carries the main load. These are jazz variations on the theme of the folk song of the same name. The last piece of the cycle, *La Nistru, la mărgioară*, is a waltz in jazz style: the accompaniment uses a syncopated rhythmic formula that gives the miniature a refined intricacy. Melodic and intonational development is based on precise and varied repetition of motifs and phrases.

The piece *Lângă malul Dunării (By the Shore of the Danube)* for flute and piano is based on a folklore ballad of the same name about a girl kidnapped into Turkish slavery. Transforming the folklore sample in accordance with the idea of the miniature and developing the thematic material in a variation-variant way, S. Pîslari builds the coda of the piece on the intonations of the introduction, as if to say that „everything returns to normal”.

All of S. Pîslari's works with the flute diversely express the possibilities of this instrument: as a representative of ancient mythology, Renaissance culture, Moldovan and Jewish folklore

traditions, various jazz trends, and contemporary compositional practices. Moreover, while in *Marsyas flute*, *Lângă malul Dunării* or *Sainte* the flute timbre is thought of as the only one possible for creating an adequate artistic image, the interpretation of *Patru piese*, originally conceived for the holder tenor, assumes the flute as a more traditional option. In the work *Cine merge tot pe drum*, on the other hand, the flute demonstrates its potential in ensemble with representatives of the string and percussion groups.

The **features of composition, drama and style in S. Pîslari's works with saxophone** are revealed in Section **3.3**. *Elegie* for soprano saxophone (clarinet) and piano (1993, second edition – 2005) approaches the style of *lounge* and *chillout*, as evidenced by the easily remembered song melody, simple harmonic language, repetition and variation as methods of form making. There are no sharp contrasts in the piece, nor is there a pronounced culmination, which is due to its artistic concept.

In the compositional and syntactical structure of the work *Incantation* for tenor saxophone (or bass clarinet) and piano (2002), S. Pîslari reproduced the idea of a musical dialogue whose participants are individualised in terms of dramaturgical role and means of musical expression. The intonational resources of the „leading” saxophone part are recognisable by the sharp dotted rhythm and jumping structure of the melody; in the thematicism of the „driving” piano character, smooth rhythmic and melodic movement prevails. Despite the contrast between the two components of the dialogic facture, the work is perceived organically and wholly, which is facilitated by the atonal form of the sound-pitch organisation of the material and the unity of the metrical-rhythmic profile. In the stylistics of the work we note the synthesis of music of European academic tradition with elements of modern improvisational jazz.

The composition *Vânătoarească* exists in two instrumental timbre versions: for bassoon / baritone saxophone and piano (2005) and for saxophone quartet (2011). In terms of thematic processes and overall form, they are nearly identical. Inspired by P. Rivilis's *Symphonic Dances*, this work fulfils the image of a folk dance performance. As an impulse for thematic material, S. Pîslari turned to several related folklore melodies from the collection by D. Blajinu [17]. The musical process unfolds from instrumental interludes to a festive, noisy *tutti*, and the unity of form, based on the quotation and transformation of several folkloric primary sources, is due to the kinship of their musical material. All of them are connected with dance genres of Moldavian folklore, are based on simple formulas of trichordal character, and are variable in form construction. This enables S. Pîslari to build a free construction of variation-variant character, where all thematic material is homogeneous.

Suite *Serbările Moldovei (Celebrations of Moldova)* for saxophone quartet (2005) consists of three miniatures: *Începutul serbărilor (The Beginning of the Feast)*, *Lăzărelul (St. Lazarus'*

*Day) and Ajunul Crăciunului (Christmas Eve)*. Of fundamental importance is the general folklore-genre specificity of the miniatures: the composer most often resorts to quoting folk melodies borrowed from published sources, less often transforms known folklore samples, and rarely resorts to their imitation. In addition, all the pieces in the suite have similar structures and principles of form – complex two-part forms with an introduction are used throughout, and the main method of structural organisation is variation and alternative transformations of the material.

The piece *Pe-un picior de plai (An inch of land)* for saxophone quartet (2006) was written for the international competition-festival of jazz music *DoDj (Donetsk Jazz)*. According to the composer, the title of the work is inspired by the famous ballad *Miorița* by V. Alecsandri, but no quotations are used in the work. Moreover, only the lyrical nature of the music gives reason to see in S. Pîslari's composition a „reference” to the poetic images of the ballad. It can be assumed that when creating a jazz composition for the international festival in Donetsk, the author indicated by its title that the musicians belonged to the Moldovan culture, and did not connect the intonation material with any national basis. The theme of the piece is written in the jazz-waltz genre and is a 24-measures jazz standard that serves as a basis for further improvisation. Therefore, the interpretation of this opus will each time have an individual, unique appearance, depending on the talent, experience and skill of specific musicians.

*Călușarii* for saxophone quartet (2011) has the title of a folk ritual act common in the Balkan countries and traditionally timed to mark the celebration of the Holy Trinity. In the piece of S. Pîslari's sections written out by the composer with „squares” of improvisations are alternating. It has a multi-part structure in which the form-making principle is the suite kaleidoscopy of sections organised by rondality (circular motion-rondeau).

The impulse for the piece *Aeolian harp* for vibraphone and soprano saxophone (2016) was a poem of the same name by English poet S. Coleridge translated by V. Rogov. To create a pantheist image S. Pîslari chose a duet of vibraphone and soprano saxophone, due to their timbre originality and huge virtuoso potential. The author sought to ensure that in the sound panorama of the composition all the nuances of the instruments' sound were clearly heard, and the prolonged reverberation „after-sound” would create the effect of wide sound spaces for the listener. The piece traces the idea of a dialogue between saxophone and vibraphone. Generally atonal in nature, the work is perceived as a single continuous stream of sound in which there is no theme in the classical sense of the word, and the role of semantic units is claimed by individual intonational syntagms.

Section **3.4.** contains the **conclusions of Chapter 3**, which are summarised as follows:

1. In the system of chamber-instrumental genres involving woodwind instruments in the Republic of Moldova in the period 1990–2010s, music for solo instruments and small ensembles (up to four members) occupies a significant place. In addition to S. Pîslari, A. Bojonca, V. Burlea,

Iu. Gogu, L. Gondiu, D. Kitsenko, G. Cuzmin, O. Negruța, O. Palymski, V. Rotaru, M. Stârcea, Z. Tcaci, E. Fiștic, Gh. Ciobanu, V. Ciolac, I. Iachimciuc wrote works for such performing means. The named authors turned to miniatures, cycles of pieces, suites and sonatas, using the solo sound of woodwind instruments and all types of ensemble: timbre heterogeneous (mixed), homogeneous and mono-timbral. Timbre heterogeneous ensembles, allowing to emphasise the individual qualities of each of their members, became a priority.

2. S. Pîslari used in her compositions only those instruments from the woodwind group with whose performers she had creative contacts. Among the flutists are N. Berezina, A. Călăraș and A. Gusarova, V. Lacusta is a propagandist of the helder tenor in Moldova, among the saxophonists V. Ostrouhov stands out, and in the ensemble saxophone repertoire the composer collaborated with I. Kionig, D. Sergheev, C. Ciorba, V. Gumeniuc, A. Diatco. Importantly, the role of these musicians was defined not only by their performing activities, but also by their participation in correcting the musical text.

3. S. Pîslari's chamber-instrumental compositions with the participation of woodwinds in the period under review are predominantly ensemble works (with the exception of the solo piece *Marsyas flute*). At the same time, the formulas of most of her works have no timbre analogues in the works of composers from the Republic of Moldova, which testifies to the author's interest in the search for unique sound combinations. These are such compositions as *Incantation* for tenor saxophone / bass clarinet and piano, *Sainte* for two flutes, *Cine merge tot pe drum* for flute, violin, cello and vibraphone, *Aeolian harp* for vibraphone and soprano saxophone.

4. Each of S. Pîslari's works featuring the flute has an original idea and figurative and semantic concept. The artistic idea of the *Marsyas flute* is based on an ancient Greek myth, this miniature is characterised by a twelve-tone character with no tonal-functional sound relationships. *Sainte* is inspired by S. Mallarmé's poem of the same name, the spiritual content of which explains the reliance on the traditions of the rigorous style of polyphonic music of the 15<sup>th</sup>–16<sup>th</sup> centuries and the stylistic allusions of the Renaissance. *Patru piese* refracts the peculiarities of Moldovan and Jewish melodies, in this cycle folklore samples act as jazz standards, their development is carried out with the help of modern techniques of academic music. *Lângă malul Dunării* is based on the folklore ballad of the same name; the stimulus for the appearance of *Cine merge tot pe drum* was the reading of V. Martînov's book *The End of Time of Composers* and impressions from travelling through Moldovan villages.

5. In most of S. Pîslari's chamber-instrumental opuses with saxophone there is a tendency towards jazz, such as *Serbările Moldovei*, *Pe-un picior de plai*, *Călușarii*. *Incantation* and *Vânătoarească* partially join them. The atonal work *Aeolian harp* is written in a modern academic musical language, while *Elegie* approaches the style of *lounge* and *chillout*. Several works with

saxophones are based on folklore material, thanks to which the *Vânătoarească* convincingly embodies the image of a folk dance performance, while the suite *Serbarile Moldovei* reproduces a colourful picture of Moldovan festivities. The influence of folklore and jazz traditions explains the great role of variations and variability as ways of developing thematic material. They are particularly evident in *Incantation*, *Pe-un picior de plai*, *Călușarii*.

6. The works *Incantation* and *Aeolian harp* implement the idea of dialogue in an original way. The first opus is an original example of instrumental dialogue between the tenor saxophone and piano parts, recreating the act of incantation. The type of relationship of the two participants changes from their autonomy at the beginning to close alignment at the end. In the piece *Aeolian harp* the idea of a dialogue between soprano saxophone and vibraphone is not so clearly expressed: in the beginning and conclusion one can feel the unity of the participants, and in the middle part each of them shows his individual character.

7. S. Pîslari's chamber music for woodwinds and piano reveals such characteristics of the composer's thinking as a tendency towards the miniature genre and the enlargement of the compositional canvas through the quantitative integration of pieces into a cyclical form (*Patru piese*, *Serbările Moldovei*). The unity of the cycle is created by the unity of the figurative structure of the music, means of musical language and compositional techniques.

## GENERAL CONCLUSIONS AND RECOMMENDATIONS

The **scientific problem** solved in this dissertation related to the creation of an adequate representation of that part of the composer's heritage of the Republic of Moldova, which is formed by chamber-instrumental works of S. Pîslari from the turn of the 20<sup>th</sup>–21<sup>st</sup> centuries, is the basis for a reasoned comprehension of this sphere of the composer's work, its artistic value and place in the national musical culture. The analyses of the piano and chamber-instrumental works with the participation of woodwind instruments of this author and the study of musicological literature allowed us to draw the following conclusions:

1. The study of domestic chamber-instrumental music of the second half of the 20<sup>th</sup> century and the beginning of the 21<sup>st</sup> century by musicologists of the Republic of Moldova testifies to the significant creative achievements of composers in this sphere of musical art and to the important role of highly professional interpreters, stimulating the development of composers' activity. In line with this direction is the problem of the present study, which includes the artistic achievements of S. Pîslari in the modern musical and cultural process.

2. S. Pîslari's chamber instrumental music (for piano and with woodwind instruments) forms a basic part of the creative baggage of this distinctive author. The composer turns to it constantly, starting from the early period, when artistic priorities and individual features of style

were being formed, right up to the present time. Therefore, the study allows us to draw conclusions about the characteristic features and evolution of the author's creative thinking.

3. Understanding the ideological and figurative content of S. Pîslari's chamber-instrumental works is simplified by the presence of genre associations (*Bătuta, Găgăuzeasca, Pravo Horo, Elegie, Sârba haiducilor*), programme titles (*Sainte, Aeolian harp, Flautul lui Marsyas*), connection with literary or folklore sources (*Trei cântece populare moldovenești, Doina Haiducului, Colinde, Vânătoarească, Serbările Moldovei, Sostenuto*). Among the characteristic themes, ideas and images developed in the studied area of S. Pîslari's compositional work are those symbolising Moldova – the rivers Dniester and Danube, the outlaws, the calendar and family rituals.

4. S. Pîslari's works for piano and with the participation of woodwind instruments demonstrate a wide range of means of musical language. The dramaturgical processes are based on both tonal-thematic and modal transformations and transformations of micro-level elements. The main accent is on musical syntax – the intonation and rhythmic prominence of motifs and phrases, the vertical chords expression, and the validity of culminations. In connection with the reference to folklore vocabulary, the principle of the variant correlation of themes within one work and the variation method of their transformation acquires special significance, which gives rise to associations with folk art and such a modern method of composer's work as repetition.

5. One of the paradigms of S. Pîslari's chamber-instrumental work is a gravitation towards the genre of miniature with its format of small musical portraits, characteristic images, domestic sketches, developed within simple and complex forms, variation and alternative cycles. This particular type of composer's thinking can be defined as a special type of artistic thinking, manifested in the ability to concisely and precisely express a musical thought, delimiting the main from the secondary and preserving only the essence. The musical form is dominated by the logic of diversity in unity, which is expressed in the predominance of exposure and re-exposure types of presentation of the material. Hence the principle of various kinds of repetition comes to the centre: *ostinato*, variation and variability, creating the impression of movement on the spot, of being in a closed artistic continuum. This creative position of S. Pîslari's is expressed in the development of such musical structures, which are characterised by juxtaposition and transversal development as forms of connection between parts.

6. The intonational vocabulary and syntactic logic in S. Pîslari's works testify to her fluent mastery of the means of different layers of musical art – folklore, jazz, romanticism and contemporary academic music. The evolution of S. Pîslari's compositional writing reveals a movement along the path of acquiring creative individuality from adherence to romanticism in her early opuses to mastering the means of different stylistic models.

7. S. Pîslari's work is characterised by the composition of several different versions of the same artistic idea: there are a number of versions of *Bătuta*, *Vânătorească*, *Incantation* and other opuses. The initial vocal impulses associated with the word (folk songs) become the basis for instrumental works; the variation of timbral solutions is most often done according to the wishes of specific performers.

### **RECOMMENDATIONS**

1. To continue the analytical study of S. Pîslari's chamber-instrumental that were not included in the present work, which is limited to the chronological framework of 1990–2010s.

2. To expand the research perspective by including symphonic, chamber-vocal and choral works of S. Pîslari in the study.

3. To promote the work of S. Pîslari by actively including the compositions of this author in the teaching, pedagogical and concert-competition repertoire of students of children's and secondary schools, lyceums and colleges.

4. To compare the compositional work of S. Pîslari with the works of other authors from the Republic of Moldova and other countries.

5. To apply the materials of the research in the courses of *National Music History*, *Musical Forms*, and *Methodology of Musical Analysis* in educational institutions of the Republic of Moldova.

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## ANNOTATION

**Cabacov Dmitrii. Chamber-instrumental work of Snejana Pîslari in the musical culture of the Republic of Moldova.** Dissertation for the Doctor of Arts degree in the speciality 653.01 – Musicology, Kishinev, 2023.

**Structure of the dissertation:** introduction, three chapters, general conclusions and recommendations, bibliography of 234 titles, 8 annexes; 148 pages of the main text, 71 pages of annexes.

**Keywords:** woodwind instruments, chamber-instrumental music, composers of the Republic of Moldova, miniature, musical thematicism, pedagogical repertoire, Pîslari Snejana, stylistics, folklore, piano.

**Area of research:** chamber-instrumental music of composers from the Republic of Moldova.

**Purpose and Objectives of the Work. Purpose:** to investigate the means of musical expressivity, compositional and dramaturgical logic and genre and stylistic features of chamber-instrumental works by S. Pîslari in the context of the composer's work of the Republic of Moldova at the turn of 20<sup>th</sup>–21<sup>st</sup> centuries. **Objectives:** to determine the place of chamber-instrumental works of S. Pîslari in the period of 1990–2010s in the national musical culture; to characterise the imagery, means of expression and form principles in S. Pîslari's music for piano and chamber ensembles with woodwind instruments; to determine the genre and style, distinctive features of the discussed opuses; to reveal the role of folklore sources in the development of ideological and artistic ideas and stylistics of S. Pîslari's works; to disclose the peculiarities of S. Pîslari's compositional technique in chamber-instrumental works.

**The scientific novelty** of the present work consists in presenting S. Pîslari's chamber-instrumental works in the context of contemporary compositional creativity of the Republic of Moldova. For the first time, the analytical research of a number of S. Pîslari's works have been introduced to the scientific community. **Originality** is determined by a comprehensive approach, which implies a detailed analysis of S. Pîslari's music in terms of the formation of the composer's creative personality.

**The obtained results contribute to the solution of an important scientific problem,** which consists in creating an adequate representation of that part of the composer's patrimony of the Republic of Moldova, which is formed by S. Pîslari's chamber-instrumental compositions of the turn of the 20<sup>th</sup>–21<sup>st</sup> centuries, which is the basis for a reasoned comprehension of this sphere of the composer's work, its artistic value and place in the national musical culture.

**The theoretical significance of the thesis** is determined by the development of the problems of contemporary native music, which allows us to identify S. Pîslari's individual composer profile. The thesis may serve as a stimulus for further research into the work of this and other composers.

**The practical significance of the work** is determined by the possibility of using its materials in the courses of *History of National Music, Musical Forms and Methodology of Musical Analysis* in educational institutions of the Republic of Moldova. The dissertation regulations are of interest to researchers, teachers and performers.

**Implementation of scientific results.** The results of the work were approved in 16 scientific publications and in 19 speeches at national and international scientific conferences.

## АННОТАЦИЯ

**Кабаков Дмитрий. Камерно-инструментальное творчество Снежаны Пысларь в музыкальной культуре Республики Молдова.** Диссертация на соискание ученого звания доктора искусств по специальности 653.01 – Музыкаведение, Кишинев, 2023.

**Структура диссертации:** введение, три главы, общие выводы и рекомендации, библиография из 234 наименования, 8 приложений; 148 страниц основного текста, 71 страница приложений.

**Ключевые слова:** деревянные духовые инструменты, камерно-инструментальная музыка, композиторы Республики Молдова, миниатюра, музыкальный тематизм, педагогический репертуар, Пысларь Снежана, стилистика, фольклор, фортепиано.

**Область исследования:** камерно-инструментальная музыка композиторов Республики Молдова.

**Цель и задачи работы. Цель:** исследовать средства музыкальной выразительности, композиционно-драматургическую логику и жанрово-стилистические особенности камерно-инструментальных сочинений С. Пысларь в контексте композиторского творчества Республики Молдова рубежа XX–XXI вв. **Задачи:** определить место камерно-инструментального творчества С. Пысларь периода 1990–2010-х гг. в отечественной музыкальной культуре; охарактеризовать образный строй, средства выразительности и принципы формообразования в музыке С. Пысларь для фортепиано и камерных составов с участием деревянных духовых инструментов; детерминировать жанровую и стилевую специфику указанных камерно-инструментальных опусов; выявить роль фольклорных источников в возникновении идейно-художественных замыслов и стилистике сочинений С. Пысларь; раскрыть особенности композиторской техники С. Пысларь в камерно-инструментальных произведениях.

**Научная новизна** настоящей работы состоит в рассмотрении камерно-инструментальных сочинений С. Пысларь в контексте современного композиторского творчества Республики Молдова. Впервые введены в научный обиход аналитические представления ряда произведений С. Пысларь. **Оригинальность** определяется комплексным подходом, предполагающим детальный анализ музыки С. Пысларь в аспекте формирования творческой личности композитора.

**Полученные результаты вносят вклад в решение важной научной проблемы,** состоящей в создании адекватного представления о той части композиторского достояния Республики Молдова, которую образуют камерно-инструментальные сочинения С. Пысларь рубежа XX–XXI вв., что является основанием для аргументированного осмысления данной сферы творчества композитора, ее художественной ценности и места в отечественной музыкальной культуре.

**Теоретическая значимость диссертации** определяется разработкой проблематики современной отечественной музыки, позволяющей выявить индивидуальный композиторский профиль С. Пысларь. Диссертация может служить стимулом для дальнейших исследований творчества этого и других композиторов.

**Практическая значимость работы** выражается в возможности использования ее материалов в курсах *История национальной музыки, Музыкальные формы, Методология музыкального анализа* в учебных заведениях Республики Молдова. Положения диссертации могут представлять интерес для исследователей, педагогов и исполнителей.

**Внедрение научных результатов.** Результаты работы были апробированы в 16 научных публикациях и в 19 выступлениях на республиканских и международных научных конференциях.

## ADNOTARE

**Cabacov Dmirtii. Creația instrumentală de cameră a Snejanei Pîslari în cultura muzicală din Republica Moldova.** Teză de doctor în arte, specialitatea 653.01 – Muzicologie, Chișinău, 2023.

**Structura tezei:** introducere, trei capitole, concluzii generale și recomandări, bibliografie din 234 titluri, 8 anexe, 148 pagini ale textului de bază, 71 pagini cu anexe.

**Cuvinte-cheie:** instrumente aerofone din lemn, muzica instrumentală de cameră, compozitori din Republica Moldova, miniatură, tematism muzical, repertoriu didactic, Snejana Pîslari, stilistică, folclor, pian.

**Domeniul de studiu:** muzica instrumentală de cameră a compozitorilor din Republica Moldova.

**Scopul și sarcinile lucrării. Scopul tezei:** a investiga mijloacele de expresivitate muzicală, logica compozițional-dramaturgică și particularitățile stilistice și de gen ale opusurilor instrumentale de cameră semnate de S. Pîslari, în contextul componisticii din Republica Moldova la confluența secolelor XX–XXI. **Obiectivele:** a aprecia locul creației instrumentale de cameră, compusă de S. Pîslari în perioada anilor 1990–2010, în cultura muzicală din Republica Moldova; a caracteriza cercul de imagini artistice, mijloacele de expresivitate și principiile de constituire a formelor în muzica S. Pîslari pentru pian și diverse componente ale ansamblului cameral, cu participarea instrumentelor aerofone din lemn; a determina specificul genuistic și stilistic al opusurilor instrumentale de cameră studiate; a releva rolul surselor folclorice în apariția conceptelor artistice și a stilisticii creațiilor S. Pîslari; a scoate în evidență particularitățile tehnicii componistice a S. Pîslari în lucrările sale instrumentale de cameră.

**Noutatea științifică** a lucrării de față rezidă în prezentarea operelor instrumentale de cameră ale S. Pîslari, în contextul componisticii contemporane din Republica Moldova. Pentru prima dată au fost introduse în circuitul științific cercetările analitice unui șir de creații de S. Pîslari. **Originalitatea** este determinată de abordarea complexă, ce presupune o analiză detaliată a muzicii S. Pîslari, sub aspectul formării personalității artistice a compozitoarei.

**Rezultatele obținute aduc o contribuție în soluționarea problemei științifice importante**, ce rezidă în crearea unui tablou adecvat asupra unei părți a domeniului muzicii de cameră a compozitorilor din Republica Moldova, constituit din opusurile pentru ansamblu de cameră a S. Pîslari, scrise la confluența secolelor XX–XXI, fapt ce reprezintă un punct de plecare pentru comprehensiunea argumentată a acestei sfere a creației sale componistice, stabilirea valorilor artistice și a locului ce-l ocupă în cultura muzicală națională.

**Importanța teoretică a tezei** este determinată de elaborarea problematicii muzicii naționale contemporane, ce permite relevarea profilului componistic individual al S. Pîslari. Materialul tezei poate constitui un imbold pentru cercetările ulterioare dedicate atât creației compozitoarei, cât și celei semnate de alți compozitori.

**Valoarea practică a cercetării** se exprimă prin posibilitatea de a utiliza materialele date în cadrul cursurilor didactice de *Istoria muzicii naționale*, *Forme muzicale*, *Metodologia analizei muzicale*, în instituțiile de învățământ din Republica Moldova. Tezele expuse în lucrare pot prezenta interes pentru cercetători, pedagogi și interpreți.

**Implementarea rezultatelor științifice.** Rezultatele obținute în cadrul investigației au fost aprobate în cadrul a 16 publicații științifice și comunicări la 19 conferințe naționale și internaționale.

**CABACOV DMITRII**

**CREAȚIA INSTRUMENTALĂ DE CAMERĂ  
A SNEJANEI PÎSLARI  
ÎN CULTURA MUZICALĂ DIN REPUBLICA MOLDOVA**

**SPECIALITATEA 653.01 – MUZICOLOGIE**

**Rezumatul tezei de doctor în arte**

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